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Have you remembered to renew your membership?

*Last date for copy for the next Journal is 25th May 2001
Why not send your contribution by email to
rwatson1@onetel.net.uk*

The editor writes

So the day has actually dawned! No, I don't mean the start of the third millennium, which surely must have happened by now by anyone's reckoning. I refer to my own passage into the blissful state of Senior Citizenship which occurred on 8th February. This is a major milestone by any standards and a point at which one reflects on what one's life has held thus far, and what it might hold in the years to come.

My hobby of music has been central to my life and from it have arisen some of the most wonderful moments, friendships and experiences. And of the various areas of music in which I have dabbled, the running of a chamber choir is the one that, to date, has brought the most rewards, (not financial I hasten to add!).

One of the ways in which running chamber choirs has enriched my life is that it has brought me into contact with choirs from other countries. This has always been fascinating. Comparing notes with conductors from other countries one realises that the problems and frustrations of running a choir are universally the same. Commiseration is always a part of the relationship one builds up with an opposite number from abroad.

Then there is the comparison of the national characteristics. On a week's camp in France some years ago my choir shared the experience of rehearsing and singing in concerts in the Loire valley with two other choirs, one French and the other German. It was good to hear the other choirs singing their own repertoire and it convinced me

that choirs sing their own national music better than foreigners.

Other national characteristics also become apparent. Late one evening after much conviviality and jollification the German conductor announced to his group that they should assemble for a rehearsal at 8 a.m. the next morning of which there was total unquestioning acceptance. Thinking we ought to do the same I made a similar announcement to my group which was greeted by alternative suggestions and ended as a compromise with a start at something like 9.15 a.m. The French conductor made a similar announcement to his group and met with total rebellion. There was no French rehearsal!

In such weeks of shared activity we all enjoyed being different in our own ways yet being the same when it came to preparing and singing music, a common language. But there were always occasions when we, the English, were not in the swim. On joint excursions to wine cellars or at spontaneous evening parties the French and Germans would invariably break into song and would sing many of their national songs, in harmony and from memory. Often this would develop into dances which also had strong national characteristics and the steps and movements of which were known to the entire group.

Here is identification with a national culture of the very healthiest kind, song and dance which could be performed at the drop of a hat. We English, however, could not recall any traditional songs and dances, let alone perform them, and stood sheepishly by.

Here in England we have also acted as hosts to choirs from Poland and Yugoslavia which involved a social gathering, often on the last night of the visit. These choirs, too, spontaneously broke into songs known to all of them and once again we stood on the sidelines knowing we could not match their contribution to the festivities in like manner. Only one foreign group we were associated with seemed as we were and did not spontaneously break into their national music and these were our friends of the Hoeksteen Kerckor from Amsterdam.

A former (lady) teaching colleague once took a party of girls to a seminar in Luxembourg, (nothing to do with music), and until the last night they integrated very well with girls from similar backgrounds from other European countries. But on the last night, all the other girls turned up to the final reception in their national costume, sang some of their national songs and performed some of their national dances whilst the English girls.....?

It is not that the English are an unmusical nation, and here I differentiate from the Irish, Scots and Welsh who do have a national dress, national songs and dances. We have more choirs and choral societies per square mile than any other country in the world and our choral tradition, particularly that found in cathedrals, is the envy of the world.

But apart from the garb of the Morris Dancers we seem to have nothing that could be said to be our national dress and the days are long gone when any group could spontaneously break into songs like *Early One Morning*. The only song football supporters seem able to break

into is *You'll Never Walk Alone*, and we all know how English that is!

This absence of national traditional song in the consciousness of almost all of our citizens must surely be attributable to the absence of singing of such music in schools.

I find with some of my pupils when it comes to aural tests that most of them are embarrassed about singing. The 'singing' to which they listen for their recreation is largely tuneless and relies heavily for its appeal on the beat. Little wonder that they have real difficulties repeating four bars of a simple tune even after they have heard it played twice. How many (and I know the answer to this) have ever been required to learn any tune at school be it *Nymphs and Shepherds* or *Cherry Ripe* or anything else?

Not many generations ago our ancestors clearly did sing as part of the daily round. They sang as an accompaniment to work and recreation and it is thanks to Cecil Sharp, Vaughan Williams, E. J. Moeran and several others that we have a large and comprehensive collection of folk songs and sea shanties.

In this respect we are no worse off than our neighbours across the channel. The difference is that across the channel they know their folk songs and can sing them at the drop of a hat.

Has anyone got the following piano tutors: **From the Beginning** by E. Markham Lee and **Companion Pieces** - Diller Quaile.
I'd willingly purchase them from you.
RW

Organist wanted

The Parish Church of Ss Peter & Andrew at Blofield requires an organist to play the fine Hill instrument recently installed following a complete overhaul. There is one service on Sunday mornings at 11 a.m., usually Appleford; a job-sharing arrangement may be possible. Remuneration £200 p.a. plus weddings and funerals. The present organist is moving at the end of February.

For further information, please contact the current organist Geoff Sankey on 01953 850528, or Rosemary Hammond, church warden, on 01603 716625

Geoff Sankey's new address is:

Church Farmhouse, Church Road, Deopham, Wymondham NR18 9DT Tel: 01953 850528

Sale of second hand music

Have you any music you no longer use or need? We are planning to have a music sale at the AGM on 24 March, so you have a few weeks to turn out your shelves and cupboards to search for surplus music, music books, etc. It would be helpful if all music for sale could be brought by 3.30 p.m. to allow for browsing time before the meeting starts. Could you please label each item with your name and a suggested price (or 'any offers?').

It is hoped that sellers will be happy to donate some of their takings to Association funds.

For sale

Alexandre harmonium one manual concert pitch £200 o.n.o.

42 note pedal Bourdon pneumatic chest with pipes - offers

Oboe by Peter Conacher, good condition, spotted metal - offers

Contact Basil Blackburn on 01553 631649

NOA Organ Index

Gary Rant has just completed the mammoth task of compiling an NOA Organ Index of which he has produced twenty copies. The index comprises 7200 entries and is in two parts. The first lists 1288 Norfolk organs in village order giving the name of the building, the location in miles to the nearest town, the date of the organ, name of builder and specification. This information is also on line for easy reference.

The second part lists the town, name of building, the builder and the number, page number and date of the Newsletter or Journal in which it appears. A second index lists organs in Greater London which acts as a cross reference to London organs in the main index. The final pages of the index consist of a list of 339 builders mentioned in Newsletters and Journals. A copy of the Index has been placed in the Norfolk & Norwich Reference Library where it will be available, along with Newsletters and Journals for general inspection. Copies have also been donated to Birmingham University (B.I.O.S. Library), The Royal College of Organists and the Royal Academy of Music (Organ Club Library).

Foreign lofts

Peter Moss

I have often read enticing accounts of organ trips abroad, not least those in the *Journal* about France, and I have myself been to many recitals in Friesland when visiting my wife's relations. I even tempted her on to a three day Orgel-excursie round Frisian organs led by Jan Jongepier and Theo Jellema, and three years ago I joined the IAO Congress at Haarlem led by Peter Hurford, which included a recital by Piet Kee in the Concertgebouw.

Early in 2000 I saw an advert in the *Organists Review* by Philip and Pam Carter for a few last places on their July/August trip to Leipzig (for the Bach commemoration) and to the Harz Mountains. Philip is a leading Methodist organist based in Bristol and he and Pam have been leading one or two foreign trips every year for quite a while.

It was a bit intimidating to arrive at Heathrow and discover an already very coherent group. 'You must be new'. In fact there were only two 'new' ones in a whole coach load, but they were very welcoming and from a wide cross-section of society and of the organ world. Among them was Wymondham's own Ron Buxton of Kimberley Hall.

We had five nights in a modern hotel in the outer suburbs of Leipzig and five nights in the medieval town of Goslar. In the course of the tour we must have visited at least twenty fine organs apart from hearing the B minor Mass and a memorable Mattins at the Thomas Kirche and a youth orchestra at the Gewandhaus

(and visiting the unforgettable railway station at Leipzig).

Many of our colleagues weighed themselves down with heavy cameras and tape recorders and music, but I had none of these things, so I just walked round and looked and listened to others playing. The Romanesque basilicas around the Harz are amazingly strong and the Baroque ones are restrained and enticing. We heard several organs in which JSB had had a hand. I took one day off from the programme to explore Goslar and lo and behold at each church I visited the organ was being memorably played - isn't Buxtehude wonderful?

The organ (and indeed the whole musical) environment in provincial Germany is so much more deep rooted than in Norfolk that one could only marvel. The group included several excellent improvisers who had the skill to demonstrate rapidly many of the facets of each organ visited. The Carters seem to have excellent contacts all over the world and I can thoroughly recommend them. I am sorely tempted to go with them to Switzerland in 2001.



My Norfolk wanderings

Dr. Roy Massey MBE

My wife and I discovered Norfolk in 1976 when we first took a holiday in Walsingham. We instantly fell in love with the county and have returned twice yearly ever since to carry on our explorations. Though I am not allowed to do much 'organ crawling' while we are on holiday, inevitably over the years I have encountered some of the organs in the county and made the acquaintance of some organists. I have played recitals at Walsingham where Jack Burns is a great friend, Norwich Cathedral, Happisburgh, Blakeney, Wymondham Abbey and, for more years than I care to remember, annually at St. Mary's, Hunstanton for another old friend, Desmond Greef, in whose company I was introduced to that splendid player, Dr. Gerald Gifford.

As a great Harrison & Harrison enthusiast and admirer of the architect Sir Ninian Comper, I had to seek out the furnishings and organs of Lound and Mundford and recall with great pleasure the gorgeous case of the 1900 Father Willis in St. Nicholas, Kings Lynn, on which I once did a broadcast. The action rattled somewhat but the superb tone more than compensated for the background noise and I am very sad indeed that such a wonderful building has now been declared redundant. I also periodically re-visit South Pickenham to refresh my memory of the West Tofts organ with its magnificent forthright tone and superb Pugin case which must have looked stunning in its crows nest gallery in its original home.

John Jordan at St. Margaret's, Kings Lynn is another old friend and I hope it will not be too long before his Snetzler/ Wordsworth/ Rushworth & Dreaper job will be put into good order. John and I both started life as choristers at Birmingham Parish Church though he was several years junior to me.

Ken Ryder has also been most welcoming and I have much enjoyed his home organ in the Close at Norwich and his magnificent Peter Collins job in the North German style at St. Peter, Mancroft. This instrument is a stunning achievement in every way and says much for Ken's scholarship, vision, tenacity and determination to have a very special organ in that wonderful church.

I am retiring at Easter after 27 years at Hereford Cathedral and we plan to live in Tewkesbury in sight of that wonderful Abbey. But I am hoping that retirement won't find us too busy to continue or even extend our Norfolk wanderings and, perhaps, one day I may find someone who will let me raise the echoes in the incredible church at Salle. Their little Norman & Beard probably sounds magnificent in that lovely acoustic but so far I've never found anyone around who could let me play it. I also have my eyes on the distinguished Forster & Andrews at Hingham which I believe is well worth a visit.



The 2 K Show

Christopher Maule-Oatway

With its two participants the show had the potential to be both entertaining and instructive. And did it disappoint? Certainly not! - indeed, it more than lived up to expectations. The show was the latest in the popular NOA 'Desert Island Discs' events, which took place on Saturday 17th February. The participants were Ken Smith, who once again proved more than equal to the role of presenter, and, as castaway, Kenneth Ryder, the well known and long-serving organist at St. Peter Mancroft, Norwich.

In introducing the castaway, Ken Smith told us that we would be in for a number of 'shock horror' surprises, which proved to be the case. The greatest shock to most people in the room was that the choice of music did not include any organ works! Kenneth Ryder explained that he could live without music and without the organ, and that he would not need recordings of the music that is really important to him, since it is already in his head. His choice of recordings was in general based on how the various performers interpreted the music, rather than on what the music meant to him.

The music chosen was definitely mainstream, though varied enough. It ranged from the *Overture* to Mozart's *The Magic Flute*, Rachmaninov's *Second Piano Concerto*, taking in a late Beethoven piano Sonata, two Chopin *Nocturnes*, the *Scherzo* from Mendelssohn's *'A Midsummer Night's Dream'*, a Grieg *Norwegian Dance* and one of Fritz Kreisler's short and showy violin pieces,

played not by the composer but by the teenage Yehudi Menuhin. Kenneth Ryder declared his interest in the music and performances of very young musicians. The recordings were not new, dating from the 1930s to the 1970s; most were LP or CD transfers, though we did have one original 78, Horowitz playing a Chopin *Nocturne*, rather worn but with the performance shining through the scratches. The performers would surely grace anyone's 'Hall of Fame': we heard Sir Georg Solti, Julius Katchen and Dame Myra Hess, amongst others. The record that particularly caught my attention was perhaps one of the surprises of the afternoon - Rawicz and Landauer playing their own two-piano arrangement of a Grieg *Norwegian Dance*. I well remember listening to them on many B.B.C. light music broadcasts in the late 1950s and 1960s. As a boy listening on not especially good AM radios I was not aware of their skill as duettists, but with a good recording, the increased musical knowledge of an adult and Kenneth Ryder's explanation as to how they performed, I was really able to appreciate how good they were, quirky arrangement and all. What made this main part of the afternoon so interesting and much more than just listening to a selection of popular pieces of classical music was Kenneth Ryder's ability to communicate his interest in the music and to give us points of interpretation to listen out for.

Kenneth Ryder did not come from a particularly musical background. In his North London boyhood home there was neither gramophone nor radio, so most of the music that he heard was live. He mentioned especially the great impression

that his visits to St. Paul's Cathedral to hear the annual performances of Bach's *St. Matthew Passion* made on him.

He displayed musical talent early, learning the piano pieces being taught to his elder brother by ear when he was five years old. He started piano lessons at the age of six and was taught using the 'York Trotter' method, whereby the pupils would learn about some of the theory of music, harmony and cadences, for example, before being allowed to play a note on the piano. At twelve Kenneth Ryder enrolled as a junior student at the Royal Academy, by which time he had been learning the 'cello for two years. At eighteen he took organ lessons, giving up the 'cello as his hands did not have a suitable physique for cello playing.



Kenneth Ryder came to Norwich in 1963 to take up the position of organist at St. Peter's, having held two positions as organist in churches in London. One thing that particularly attracted him to the job at St. Peter's was the opportunity of teaching work as the church authorities were keen on establishing music teaching. At that time the organ was in a sorry state, not helped by damage incurred when the

church building was being repaired. A new organ was promised and finally arrived some twenty years later!

Kenneth Ryder was very keen on introducing to this country an organ built and voiced along similar lines to those built by the renowned European builders of the 18th century. He could not find support locally for this aim until he found a kindred spirit in the organ builder, Peter Collins. The result is the fine instrument installed at the West end of St. Peter Mancroft, on which broadcasts and recordings have been made.

Ken Smith asked Kenneth Ryder how he would cope on the mythical desert island. He told us that, as he is rather a loner and a practical person (he built his own gramophone when a boy without any assistance) he thought he would get on quite well. Food would be a problem, as he cannot kill anything - he would have to make do with fruit and coconuts! When asked what he would miss, he said that the visual arts mean a lot to him and that he would feel the lack of good food. He would not try to escape, he said, unless presented with the opportunity. And the record, the luxury and the book? Of the eight recordings he would want to keep the Beethoven sonata, the luxury would be a Steinway Model D concert grand piano (not to be used as a raft or shelter, of course), and his choice of book would be the 'Imitation of Christ'.

In the fairly brief question session that followed the break several topics were covered, including the virtues of older recordings of music compared to today's recordings, and Kenneth Ryder's thoughts on modern music. Performances on older recordings are more interesting, he thinks,

partly because the musicians were closer to the traditions handed down from composers to their pupils, and partly because, he suggests, today's musicians listen to each others recordings too much, with the result that they all try to sound like each other. So far as modern music is concerned, Kenneth Ryder is not keen on 'ultra modern music' (nor on early music), but is happy to perform more accessible contemporary pieces. We also learnt that he enjoys teaching, as well as his home in the Cathedral Close, which amongst other artefacts contains a Peter Collins pipe organ and two pianos.



After the questions Kenneth Ryder gave us an insight into some of his musical thoughts, with illustrations on the piano and organ. We heard the wonderful things that Mozart could do with modulation and how J. S. Bach was much better at writing a tune than Beethoven. There was also a short lesson in musical grammar, for which two hymn tunes were used, Stainer's 'All for Jesus' (the final hymn in 'The Crucifixion', and Graham Kendrick's 'Shine, Jesus, Shine'. Kenneth Ryder feels that, as bad English grammar is not tolerated in church, ('I is a miserable sinner, and you be one, too', for example), bad musical grammar should not be tolerated either. (On the following day I carried out some limited research on this

point and, sadly, fear that Kenneth Ryder is fighting a losing battle).

After two hours this well attended NOA event finished, with the audience having been both well entertained and given some food for thought. I would like to offer my own thanks and congratulations to Ken Smith and Kenneth Ryder for their hard work in making a most worth while afternoon possible.



Kenneth Ryder

CD Review

Gordon Barker

Buxtehude Organ Music Gerald Gifford
Frobenius Organ at Robinson College,
Cambridge. Cantoris Records CRCD6050
60'34"

If J. S. Bach had never been born, Dietrich Buxtehude might well be regarded today as the most influential composer of the Baroque period.

This excellent recording underlines this interesting possibility with a wide ranging programme that contrasts the brilliant figuration and daring harmonies of the *Preludia* and the *Toccata* with the contrasting textures of a well-chosen selection of Chorale Preludes. Cantoris and Gerald Gifford should be congratulated on the exceptional quality of this disc; the synthesis of composer, performer and instrument has been successfully captured by David Wright. The tone, clarity and balance of the Robinson College Frobenius is perfect for the performance of this music and the end of this disc comes all too quickly.

Gerald Gifford's playing is quite superb, and demonstrates a deep understanding of Buxtehude's musical style. In the flamboyant *Prelude, Fugue & Ciacona* and the *Toccata in F major* the various sections come across quite seamlessly while the exciting dashes of stilus phantasticus leap and develop from previous material. Similarly the expressive ornamentation found in the Chorale Preludes grows from the melodic line naturally and graciously - never sounding imposed or artificial.

As this CD contains many of my own personal Buxtehude favourites I have to restrain my enthusiasm just a little. However, three examples gripped my attention especially. The '*Magnificat primi toni*' reveals the essence of the composer in its lively variety. It was probably intended for performance instead of the usual sung Magnificat. Its sparkling fugal finale is quite spine-tingling! The Chorale Prelude for Pentecost '*Komm, Heiliger Geist, Herre Gott*' with its opening and closing scale passages and lastly the *Passacaglia in D minor* with its emphatic 'cosmic' climax at the very heart of the piece. The accompanying booklet is interesting and informative. It lists the specification of the Robinson College Frobenius as well as giving useful background information concerning design and construction. The only extra information that might have been usefully included would be examples of the registrations used, especially in the Chorale Preludes.

Without doubt this enjoyable and stylish recording is a must for lovers of organ music - highly recommended! *This CD may be obtained from Gerald Gifford, 1, Folgate Close, Church Street, Thornham, Hunstanton, Norfolk PE36 6NJ for £11 inclusive of postage & packing.*



Of commissions and premieres

Gerald Gifford

It has been a very great pleasure, throughout my career as an organist and harpsichordist, to be associated with a number of composers as they have contributed new works to the repertoire of each instrument. As an undergraduate, I myself studied composition as one of the requirements of an external Bachelor of Music degree from Durham University, and I also regularly collaborated with student colleagues at the Royal College of Music in the performance of newly composed works. Later, as Assistant Organist of Ely Cathedral, I took part in the premières of many new works written by the then Organist and Master of the Choristers, Dr Arthur Wills. Of these, incidentally, I have an especially vivid recollection of his impressive *Fauxbourdon* setting of the Evening Canticles; the work was first performed in a Choral Evensong broadcast live for Radio 3 in 1975, and marked the first occasion in which the newly restored Cathedral organ was heard in public!

Premiering new works elsewhere as an organist in a symphony orchestra (where resources have sometimes also included soloists and choir), it has been most interesting and informative to see how composers have responded to the range of challenges posed by multiple resources. Organ playing in circumstances such as these can often require tremendous adaptability and responsiveness, as can be readily imagined. Though the harpsichord should not normally find itself in such extended circumstances, working with

other performers in new and unfamiliar musical contexts can pose significant ensemble problems, especially with regard to the instrument's potential for articulating complex rhythms, a factor so often exploited by contemporary composers.

In this article, however, I am principally concerned with a selection of solo works which have been either commissioned by, or specially written for me in the past few years, and three of these, including one première, will be performed by myself in an organ and harpsichord recital to be given at St. Thomas's Church, Earlham, Norwich on Saturday 26th May, at 7.30pm. The three works in question were written by Norfolk-based composers, and each has tackled the challenges of writing for the harpsichord in different ways. In each instance, I was consulted by the composer as he evolved his work, or considered its interpretation, though any comments or suggestions which I offered were essentially reactive, or simply advisory regarding aspects of the instrument's technique. A particularly pleasing aspect of each collaboration has been the degree in which the works have been 'personalised' not only to myself (and to my specific musical enthusiasms) but also to the tonal qualities of two of my concert harpsichords. Having said that, I would hasten to emphasise that each work naturally exists quite independently on its own, quite distinct from such considerations of exclusivity!

In writing for the harpsichord nowadays, many composers wish to acknowledge features of the musical heritage of the instrument, and two of the

three works discussed here do just that. The third exhibits some of these qualities, but also pursues a somewhat more independent path, as well. As a player, each of these approaches can pose different intellectual and technical problems, though the effectiveness of the range of musical expression adopted by these three works is equally assured, and corporately they may furthermore serve to indicate the continuing potential of the harpsichord as an exciting vehicle for modern composition.

Chronologically, the earliest piece is Ronald Watson's *Homage to Buxtehude*, which was written in 1992. Published by Barry Brunton, and dedicated to myself, it was most kindly commissioned for me by Jane Berry, and I gave the first performance of the work in Norwich in August that year. The composer's note which prefaces the score, gives many insights into the work's conception, and particularly indicates the manner and means by which the piece was personalised to me (and with great imagination, as the final paragraph indicates!):

'That the dedicatee should be Gerald Gifford was a help in giving me ideas about the form and nature of the piece. Being aware of Mr. Gifford's love of the music of Buxtehude I settled on the structure of the piece very quickly. It would be built of short contrasting sections typical of the, so called, Preludes and Fugues. There would be quasi-improvisatory linking material, and the whole should reflect the exuberance in which Buxtehude delighted, enjoying to the full his own inventiveness, the glories

of the sounds of the instrument and his great skill as a player.

That the dedicatee might derive some enjoyment from playing the piece led me to consider the sort of music that Mr. Gifford enjoys playing, and the two quick sections of the piece, with the demands they make in technique, will, I trust, provide particular amusement.

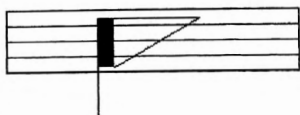
Finally, the connection between the identity [i.e. initials] of the dedicatee and the rhythm of the final section will not be lost on those familiar with Morse Code'.

It is as well, then, that Buxtehude was apparently not into equestrianism, also ...

Mr. Watson very kindly invited me to advise him on the registration of the work. Whilst the composition can be convincingly performed on any style of harpsichord, I felt that the registrations printed in the score should properly equate with the type of instrument with which Buxtehude himself was immediately familiar, and accordingly this was defined as the Northern-European / Flemish harpsichord. The registration scheme is for a single-manual instrument, though could easily be adapted for performance on a harpsichord having two-manuals, if desired.

The work has been warmly received by audiences, and I am delighted to confirm that the deliberately conceived vivacity, to which the composer alludes in his introductory note, is indeed found to be both amusing and satisfying by the dedicatee! Animated textures such as these suit the harpsichord to perfection, and the instrument's ability to articulate counterpoint is well demonstrated by the demands of the three-part Fugue. But the instrument has other defining qualities too,

and the composer has shown a most imaginative appreciation of one of them. Composers throughout the centuries have been responsive to the harpsichord's ability to 'ring-on', and a number of early French works, for example, could immediately be cited to demonstrate the sensitive exploitation of such resonance. But Mr. Watson goes a stage further by using cluster notation, and by indicating the directional release of the sonorities thus created. The following explanation appears in the score, and indicates the conception involved:



Release cluster from lowest note upwards in the time of one crotchet

The employment of innovative features such as these, which are wedded to traditional forms and concepts, may be seen to demonstrate how the language of an instrument may be advanced, and as a consequence, our conceptions of its potential may be accordingly enhanced.

A somewhat different route was followed by Alan Warren in his *Two Bagatelles for Harpsichord* which I premièred at a recital given at Park House, Sandringham in June 2000. The kernel of the first piece was conceived in the composer's youth, for a somewhat different context, as Mr. Warren himself has written:

'The first of these two contrasting Bagatelles (more, I hope, than 'trifles' which the word means literally) had its roots in a much earlier composition. The first phrase of the gentle opening tune, which permeates throughout this andante movement, comes from a long-forgotten violin piece written over fifty years ago when I was still a pupil with Cecil Aronowitz at Dulwich College. The second vivace Bagatelle begins and ends with strong, lively music, and there is a more cantabile section in between, an opportunity for a skilful performer to reveal the singing tone as well as the rhythmic bite of which the harpsichord is capable.'

The fact that the first Bagatelle derives its inspiration from a much earlier work should not be misinterpreted; the composer states that the principal melody has 'its roots' in an older composition, but does not assert that it is formally derived from it. Indeed, the present work is idiomatically conceived as harpsichord music, whilst the commonality of the opening phrase may perhaps now serve simply to signify new facets of expressive melodic potential. The framing of the second *Bagatelle* with more animated music creates pleasant contrast with the central section and also gives rise to interesting textural designs. The music makes pleasing use of tonal contrast afforded by the imaginative exploitation of the harpsichord's two manuals, whilst elsewhere, rhythmical chordal writing extends the palette still further. The use of martial double-dotted rhythms at the beginning of the coda gives us a fleeting glimpse of the Baroque French *Ouverture*, though such historical contexts are less fitting in this work as a whole.

Alan Warren's two (presently unpublished) *Bagatelles for Harpsichord* may thus be seen to span, and in a sense unite, fifty years of the composer's experience. Though Mr. Warren has undoubtedly retained a great love of music throughout his life, his professional career was to lay elsewhere. The Very Reverend Alan Warren, is a retired Provost of Leicester Cathedral.

During the summer 2000 recital series at St Mary's, Old Hunstanton, I had the pleasure of hearing a performance, by Jane Berry and Bryan Ellum, of Brian Lincoln's *Norwich Scenes* for Electronic Organ and Piano. It indicates significant enterprise on a composer's part to tackle unusual instrumental combinations, and the undoubted success of the present work makes it abundantly clear that Mr. Lincoln was well qualified for the challenge. I asked him whether he had written any music for solo harpsichord, and learned that although he had not, he had long been attracted by the instrument (and rumour has it that he has actually built one!). I therefore invited him to compose a *Suite for Harpsichord*, which would be suitable for performance on my French-style double-manual concert instrument, and it is this work which will receive its première in the recital at St. Thomas's Church, Norwich on 26th. May. Mr. Lincoln's work is the most obviously neo-classical of the three contemporary harpsichord compositions that I shall be playing on that occasion, and frequently makes pleasing reference to historical dance forms, but with an attractive modern accent.

The work begins with a brilliant *Toccata-Prelude*, which is both animated and arresting; a centrally placed

Sarabande, however, affords a considerable change of mood. The succeeding *Gavotte* was inspired by the composer's recollection of 'seeing dancers in costume performing a masque in Hengrave Hall, Suffolk, a dignified and very beautiful scene' which, he adds, 'retains our past for us to see and treasure'. The 'Roundel' is conceived as a very humorous piece 'with the main themes jumping from one hand to the other and making use of the resonance of the lower notes of the harpsichord'. Its melody is inspired by a fragment from the composer's *A Chordal Theme (Dominant) and Eight Variations for Organ*, written in 1999 and dedicated to Robert Munns. The variation in question is itself dedicated to Thomas Robertson, an American organist acquaintance of the composer. For the purpose of the harpsichord suite movement, only a couple of bars are quoted, and here they appear in the tonic major.

I greatly enjoyed hearing Brian Lincoln himself perform his *Four Cameos for Organ* in a recital given in 1999, and was delighted to find that he had essayed some of their spirit in one movement of the harpsichord suite. Indeed, the composer himself has written that in the 'Arioso' movement 'there is probably more of me ... than anywhere else in the suite. I do enjoy gentle movement in music and here I felt free to use chords and harmonies with a wandering tune at the top - as in my 'Cameos' for organ which use idioms of extemporization that I use during services'. The 'wandering tune' makes use of subtle ornamental figurations as it proceeds, and these have resemblance to

the characteristic styling of original 18th century Italian movements in this manner.

The final *Gigue*, has tremendous drive and humour. Constructed in rondo form, with two most animated episodes, the movement, according to the composer 'drives ever onward to its conclusion' and 'would make a furious dance!' Indeed it would. It has a lovely out-of-doors type of spirit, and the punning allusions to the *Lincolnshire Poacher* will not be missed. When I first played it through to Brian, I remarked that it had a splendid 'Walter Gabriel' gait, though more recently I have revised this attitude somewhat, (particularly in view of the highly-spirited episodes) and the movement has now become - unofficially, I must stress - the *Ambridge Hurricane*! Brian Lincoln's music is currently published by himself under the 'BriarRose' imprint.

Of the organ music commissions with which I have recently been associated, mention must be made of a fine and substantial work by Anthony Hedges, his *Fantasia on fragments from the music of Matthias Hawdon* (published by Westfield Music), which I commissioned in 1994 with funds from Yorkshire and Humberside Arts and the University of Hull. The work was commissioned for the inaugural recital which I gave on the new organ in the Chapel of the University of Hull. I wished for the work to have a recognisably 'local' orientation, and also wanted it to compliment the English Classical nature of the new organ, so I asked Mr. Hedges to base it upon material (of his own choice) from Matthias Hawdon's published organ voluntaries - Hawdon was a late 18th century organist of Beverley Minster and there had a splendid

Snetzler organ at his disposal. The work is based upon a tone row, which has strong tonal implications, and is itself based in part on a recurrent cellular motif which unites many of Hawdon's own works. The various sections of the *Fantasia* range from quiet reflection, to trio-sonata texture, to complex fugue, and there are also allusions to one of Hawdon's trumpet tunes. The work is technically demanding to play, though is immensely rewarding in performance, and its conception most vividly unites the 'new' with the 'old'.

I was delighted to give the premiere, at last year's Burghley House Christmas Concert, of Brian Lincoln's splendid setting of *The Sussex Carol, with Five Variations and Finale* (published by BriarRose). The work was written for single-manual harpsichord or portative organ (two staves), and is most entertaining for performer and audience alike. In his preface Mr. Lincoln states that 'Many will be familiar with Ralph Vaughan Williams's setting of this well-known English traditional melody, and the spirit of my work is intended as an affectionate tribute to him'. It is, and there are some highly characteristic (and often very shrewd) touches, which prove it. My problem, however, is that I played it at Burghley on the harpsichord, which was not, as many readers will know, Vaughan Williams's most favourite instrument ... I therefore include the work, of which I am again proud to be dedicatee, in the organ music section of this article. This is, of course, completely justifiable in view of its subtitle. But in any event, I can vouch that my subsequent experience of it proves that the work also greatly pleases in this form as well - indeed, whether played on organs

of 'portative' or rather more 'marooned' nature!

It has been an immense privilege to work with each and every one of these composers and I am flattered by the honour of my association with their various works. I am only too sorry that, for reasons of space, I have had to omit mention of further fine examples by several other composers, too. To the latter, and especially to former students of mine who have dedicated various works to me, may I here extend my sincere gratitude for their thoughtfulness and kindness.



An introduction to the music of Messiaen

Ronald Watson

The last Saturday of January saw the start of this year's programme of events and what a tremendous start it was thanks to Tim Patient who talked about the organ music of Olivier Messiaen.

Tim is obviously a devotee of Messiaen and was able to draw from his own experience playing this music and take illustrations from recordings of the various pieces by Messiaen himself, Dame Gillian Weir and Jennifer Bate. Whilst the main emphasis was on the organ output, extracts were heard from the *Turangalila Symphony* featuring Messiaen's wife Yvonne Loriot, and the *Quartet for the end of Time*. Scores were available for those wishing to see what this amazing music looked like in print.

Tim began by explaining the basis of Messiaen's music, the inspiration which flowed from his firm Christian faith, his use of the modes and invention of original modes on which his harmonies are constructed, and his interest in the music of birds and the modes and rhythms of other cultures. These, wisely illustrated by Tim on the piano, tuned the minds of those present to the musical language which was about to be put before them.

As an introductory exercise Tim's approach was exactly right and his choice of illustrations was masterly as each fragment admirably illustrated the points being made at each stage.

As well as illustrations of polyrhythms, innovative registration and word painting there were the short passages which illustrated words and events from the life of Christ and the celebration of the Eucharist. Each few moments of music held those present spellbound and the realisation of the creative genius of Messiaen unfolded before us. There was an audible gasp of wonder after the short extract depicting the parting of the Red Sea waters.

One might have expected a smallish turnout for this event given its subject, but not so. The room at St. Mary's, Duke Street was well filled which is a testament to the appreciation of Norfolk Association members of events which challenge and inform. This was exemplified by the interesting questions and points of discussion which followed the talk.

A huge vote of thanks to Tim for his preparation and presentation and as always to those provided refreshments during the interval.

The organ in Princes Street U.R.C. Norwich

Peter Stevenson

Henry Willis (Father Willis) 1821 - 1901 was the greatest of the 19thC British organ builders and two sons and a grandson saw the firm well into the 20thC. After an early apprenticeship of seven years during which he invented some special manual and pedal couplers as well as holding appointments as a church organist, his meeting with the composer Samuel Sebastian Wesley led to the rebuilding of the Gloucester Cathedral organ in 1847 which marked the establishment of Willis as an independent organ builder. 'It was my stepping stone to fame', he boldly proclaimed in an interview published in the Musical Times journal in 1898. 'The Swell down to double C has twelve stops and a double Venetian front; the pianissimo was simply astounding. I received £400 for the job, and I was presumptuous enough to marry'.

Such instruments as that built for the Great Exhibition of 1851 in the Crystal Palace, brought him fame, set the seal on his ability and revealed his qualities not only as a maker and voicer of organ pipes but as an engineer and inventor as well. He was also a performer and was largely responsible for showing English organists of the latter part of the 19thC how to play the pedal organ. In fact he played a separate pedal clavier at an important service in St. Paul's Cathedral in 1872, another of his large organs in London which also included instruments in the Alexandra Palace and the Albert Hall. Many cathedral organs were included in

the thousand organs he built or rebuilt, as well as organs for churches, concert and public halls in Britain.

From 1860 to 1875 a harmonium was used in Princes Street, and before that a tuning fork. Henry Willis built the organ in the church in 1875, a two manual and pedal tracker action instrument placed in the organ loft. In 1930 the action was changed to electric and a new Willis Stop Key console was placed under the pulpit. The console was moved in 1950 to the body of the church. In 1985 the leather motors in the console were beyond repair and the Norwich firm of organ builders, Norman & Beard, replaced all the action between console and organ with a Christie music transmission system providing an electronic link with digital memory playback. Bishop & Son of Ipswich, established in 1795, have maintained the instrument in recent years and were engaged last year to undertake certain repair work in early 2001, plus an important addition to the pedal section.

Maintenance work carried out in January and February included the main reservoir (re-leathering), concussion bellows (re-leathering), pedal chests (refurbishment) and trunking (general repairs). Ophicleide is the chosen name for the new deep sounding reed pipes of 16' pitch on the pedals recently added to the 'Father Willis' organ at Princes Street through the generosity of a member of the congregation, Mr. Bob Bunting.

Ophicleide is essentially an English name and is used almost exclusively by Willis in his many organs, including St. Paul's Cathedral in London, in the late

19thC and Liverpool Cathedral in 1925. Other names used for this sound have included Posaune, Bombarde and Trombone. The ancient and now obsolete instrument called Ophicleide was a member of the Cornett (not to be confused with the modern Cornet) and Key-Bugle families. It is found as late as the 19thC in orchestral scores of such composers as Mendelssohn, Berlioz and Wagner and was also much heard in wind bands. It has been replaced by the Tuba in today's orchestra.

Three recitals have been arranged for later in the year to mark this new stage in the life of the Princes Street organ in which the instrument will be heard both as a soloist and an accompanist as each recital will include a solo vocalist or instrumentalist.

Peter Stevenson MA., FRCO, ARCM was appointed organist at Princes Street in the Summer of 2000. He has been at various times organist of Portsmouth Cathedral and University Lecturer in Hong Kong and is a founder member of this Association.

The specification of the organ is:

Swell

Open Diapason	8'
Lieblich	8'
Salicional	8'
Vox Angelica	8'
Gemshorn	4'
Piccolo	2'
Mixture	3 ranks
Contra Oboe	16'
Cornopean	8'
Tremulant	
Sub octave	Octave Unison off

Great

Lieblich Bourdon	16'
Open Diapason 1	8'
Open Diapason 2	8'
Clarabel Flute	8'
Dulciana	8'
Principal	4'
Flute Convertte	4'
Twelfth	2 ² / ₃
Fifteenth	2'
Tierce	1 ³ / ₅
Trumpet	8'
Clarinet	8'
Oboe	8'
Sw. to Gt.	16'
Sw. to Gt.	Sw. to Gt. 4'

Pedal

Open Bass	16'
Bourdon	16'
Quint	
Principal	8'
Flute	8'
Octave Flute	4'
Oboe	16'
Ophicleide	16'
Sw. to Ped.	Sw. to Ped. 4' Gt. to Ped.

Differences between this specification and that found in Ralph Bootman's recent book reflect recent work to the organ. Ed.



Organ News

Ralph Bootman

From W. & A. Boggis of Diss comes news of work recently carried out on the pedal actions of the organs in the parish churches at Broome and Syleham, near Diss also at New Buckenham and at Hasketon, in Suffolk. In Suffolk, the organ at Hemingstone Parish Church had to be dismantled whilst the chancel floor was lowered and the instrument was then rebuilt on a new platform. Mildenhall Methodist Church, Suffolk has had restoration and similar work is to be carried out at Burgh St. Peter Parish Church, where the organ has been disused for several years due to an extensive fire at the church and future work includes the restoring of the organ in Clare (Suffolk) U.R.C.

Recently completed work includes a new organ for a private house in Hertfordshire and what must surely be a unique instrument in a garden in Cavenham, Suffolk, where water-power has been used to provide the 'wind'.

A new electronic instrument has been made by Norwich Organs for the parish church at Felmingham. This church was left a most generous legacy some years ago and the church has benefited from a complete re-ordering. The console of the new instrument stands on the north side of the nave almost opposite the main door and the two sound cabinets have been cleverly incorporated into the new screen which fills the western tower arch up to ringing platform level. This has given much space under the tower and is a fine

example of modern craftsmanship in wood and glass.

This two-manual and pedal instrument, a Walsingham 902 model, has a detached drawstop console with 12 stops on the Great, 12 stops on the Swell and 8 stops on the Pedal. There are six thumb pistons to each manual plus six generals and six toe pistons to the Pedal. The three manual and pedal couplers also have reversible pistons. Tonally, it is remarkable and shows just how far electronics have come this century even when compared with the latter years of the last This is an instrument of which the church is justly proud and it is well worth making a pilgrimage to hear and try it.

The old organ, originally from Intwood Hall, then to Intwood Church before arriving here many years ago, has been moved to Tuttington Parish Church, a couple of miles or so away, where it has been placed at the west end of the wide nave on the north side.

Holmes & Swift have commenced working on the restoration of the organ in St. Margaret, King's Lynn and they, too, have several forthcoming contracts.

Mention was made in the last issue of the work carried out by Bower and Co. at Bergh Apton and Bramerton Parish Churches. The nearby church at Framingham Pigot houses a fine Holdich instrument from c.1860. Although tradition has it that it was originally placed in the gallery in the north-west tower, it has been found that its sheer size would not have made this possible and for years it lingered in an annihilating chamber-cum-vestry to the north of the chancel. All that could be seen was about a foot or so above the impost. Bower's work entailed the

removal of the instrument to a newly prepared position at the west end of the nave where both its looks and tonal qualities may now be appreciated. New panelling, stained to match the existing furniture, has been placed on two sides and the rear and the whole instrument refurbished. The tonal scheme has not been altered but the pedal action, Norman & Beard's pneumatic, has been done away with and a new tracker action installed. Norman & Beard's pedal Bourdon pipework, from tenor C upwards, has been scrapped and new pipes to Holdich's scalings have been made.

Hingham organ - progress

The incumbent and church wardens at Hingham applied for a faculty to re-leather the bellows of the organ, to do work to eradicate an infestation of woodworm and to carry out a general overhaul, cleaning and re-tuning of the instrument as recommended in the report from John Norman of September 1998.

The Honourable Mr. Justice Blofeld recently granted the faculty at a hearing in the Norwich Consistory Court, rejecting objections by Mr. J. K Poole and ordering him to pay the costs of the faculty. The saga leading up to this was thoroughly aired in the Journals of 1999 and readers will be delighted that the matter is now moving towards resolution.

In his summing up Mr. Justice Blofeld urged all concerned to work together to the Glory of God, a factor not readily apparent in many of the arguments in the earlier dispute, if I may say so. RW.

Membership News

Sylvia Martin

We were saddened to learn of the death on 28th November 2000 of Miss Clarice Harper of Cromwell House. She was aged 90 years. She continued as a member of the Association up until her death.

We pass on our condolences to her family and friends.

We extend a warm welcome to the following new members of the Association

Mrs. Katherine F. M. Dienes-Williams,
Assistant organist of Norwich Cathedral.

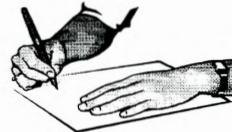
Mr. James N. Laird B.Mus.(Hons)
F.R.C.O., CHM.who moved to the area in September from Perth.

Mrs. Patricia A. Smith already a well known visitor to Association events and wife of Ken.

Herr Stefan Wagner a visitor to England from Germany until June 2001 and a student at the UEA.

We are also very pleased to welcome back after a short absence Mr. Kenneth G. Smith.

A few of last year's members have not yet renewed. The closing date for renewals has now passed and as it will be difficult to accept renewals at the AGM, I would ask you to please renew before that date.



From the mailbag



Dear Ron,

An interesting letter from Mr. M.E.D. Wortley on hymnbook keys.

Organists should be, or make themselves, practising transposers, free from the tyranny of unsuitable keys in the book.

Keys have no personality of their own; they simply unlock the pitch, which is important (though I'd quail to hear '*O God our Help*' without its C major substructure or '*Ye Choirs of New Jerusalem*' or '*Holy, Holy, Holy*' without their battery of four sharps).

One example of bad editing is '*God's spirit is in my heart*' which is printed by R.C. and Methodists in A minor/major, and starts on a low A to the chagrin of sopranos. It can be safely raised a tone and a half. Congregations can quite comfortably reach E or F in climaxes, but beware any tune going below middle C.

Why is no hymn tune ever printed in B?

Yours sincerely,

George Marley

Dear Ron,

Reading the Winter 2000 issue of the excellent Journal (No. 34), I came upon Pauline Stratton's article about Cyril Pearce and his long stay as organist at St. Mary's Baptist Church, Duke Street and his formation of the Norwich Chamber Orchestra in 1924.

In one of his last reports as East Anglian Regional Representative for the Composers' Guild, the late Dr. Heathcote Statham wrote: 'The Norwich Chamber Orchestra, conductor Cyril Pearce, did Britten's *Simple Symphony* and *Concerto for Piano and Strings* by a local composer E. H. Hollingham'. This appeared in the Composers' Guild Magazine 'Composer' in issue No. 10 of Winter 1962. Interestingly Pauline refers to Hollingham as one of the organ recitalists in the series organised by Cyril Pearce in City churches. Do any NOA members remember Hollingham, his *Piano Concerto* or other works?

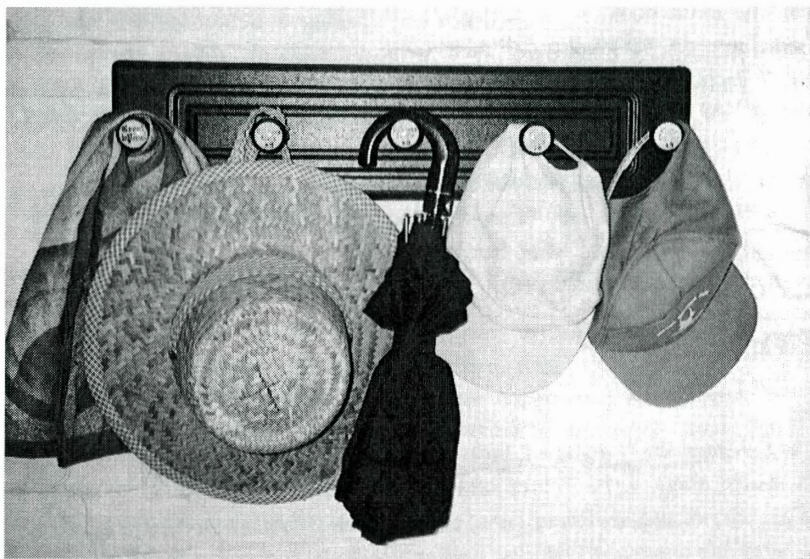
Another musician whom I never met but heard much about his prowess as a singing teacher and especially his skill as an accompanist, was Percival Griffiths. Does anybody remember him also?

Cyril Pearce always had enterprising programmes and chose fine artists as soloists e.g. Carl Dolmetsch, Joseph Saxby, David Martin and Florence Hooton amongst others. Cyril was a shining example in his promotion of works by contemporary composers. I earnestly trust that I shall not be accused of nepotism as I recall with admiration a creditable performance of '*Norfolk Music*' by my late wife Joyce Barrell. The concert included a

fitting tribute to composer Paul Hindemith, his splendid *Eight Short Pieces for Strings Op. 44*. Hindemith had died only weeks before in December 1963. The leader of the N.C.O. at this concert in the Assembly Rooms, Norwich was Raymonde Hasse and the date was 6th February 1964. Thank you Pauline for stirring up my own archives!

Yours sincerely,
Bernard Barrell

The stops stop here....



Specification left to right:

Great to Pedal

Dulciana Bass 8'

Dulciana Treble 8'

Flute Bass 4'

Flute Treble 4'

Location: Roseberry Cottage Mattishall

Builder: Ralph Bootman

Umbrella: purchased in Madeira

Brown cap: purchased in Hwangi National Park Zimbabwe

Other items: source unknown

Events update

MARCH

Saturday 3rd at 7 p.m.

VENUE: St. Peter Mancroft, Norwich

In conjunction with the Norfolk & Norwich County Music Festival organ class Kenneth Ryder will give a **Master class** with some of his organ students. TV/Audio link will be in operation.

Parking available at nearby pay & display car parks

Members free – non members £4 – refreshments available

MARCH

Saturday 24th at 4 p.m.

VENUE: St. Mary's Duke Street, Norwich

Annual General Meeting – please make every effort to attend this meeting.

Free car park – refreshments from 3.30pm

APRIL 18th – 21st

VENUE: Yorkshire !

A **4 day trip to Yorkshire based in the fine city of Leeds**. This will include a visit to **Dominic & Gwyn** organ builders, **Leeds Parish Church and the Town Hall** hosted by Simon Lindley who will speak at dinner one evening. Two venues in **York** plus free time in this wonderful city, also **Doncaster and Newark Parish Churches** with fine instruments. The cost will be £199 per person (£45 single room supplement) staying at the 4 star Hilton Hotel in the centre of Leeds. The price includes dinner, bed and breakfast and all coach travel to and from the venues.

A deposit of £30 per person is required now to secure your place.

Booking forms and further details are available from the President.

MAY

Saturday 12th at 2.30 p.m.

VENUE: St. Thomas's Church, Norwich

An afternoon workshop for singers and choir directors on **'Vocal Technique & Training'**. David Price FRCO(CHM), the Area Education Officer for the RSCM will lead the afternoon. Come and observe or take part, bring something to sing if you wish – an afternoon for all!

Members free - non members £4 – refreshments and facilities available

MAY

Saturday 26th at 2.30 p.m.

VENUE: St. Peter Mancroft, Norwich

An illustrated lecture for organists given by Kenneth Ryder on the Peter Collins organ entitled '**Fingering, Footing and the Expressive use of Articulation and Ornamentation**'. Numbers are limited, so book early!

Members free - non members £4 – refreshments and facilities available

JUNE

Saturday 16th at 10.30am

VENUE: Thornham, North Norfolk

Dr. Gerald Gifford will lead an '**Early Keyboard Instrument Study Day**' at his studio in Thornham using his own collection of instruments.

The day will start at 11 a.m. with an introduction to the Flemish, Italian, Franco/German and English harpsichords, including description of their construction, distinguishing characteristics, and traditional repertoire with brief demonstrations. At 12 noon there will be a participants' playing session. Following lunch members will be introduced to the Clavichord, Spinnet, and Chamber Organs. After the second participants' playing session and tea the study day will end with an informal recital by members and Dr. Gifford.

Numbers will be limited for observers, so if you wish to take part please register your name with the events co-ordinator by the 1st May, who will be able to supply further details.

JULY Please note change of date!

Saturday 14th at 8 a.m.

VENUE: London

The **Annual Coach Outing** this year will be to London. We hope to visit three venues, still to be confirmed, including Choral Evensong or Vespers at either Westminster Abbey or Westminster Cathedral.

More details and cost to follow

AUGUST

Saturday 4th at 10.30 a.m.

VENUE: Fakenham & Walsingham

An '**Organ Crawl**' by car visiting St. Paul's Parish Church Fakenham at 10.30 a.m. followed by St. Mary's Parish Church, Walsingham at 2.30 p.m. and the Roman Catholic Shrine at 4 p.m. where our host will be John Jordan.

More details will follow.

SEPTEMBER

Saturday 22nd at 6.30 p.m.

VENUE: St. Lawrence, South Walsham

A delightful ‘**Evening of music with Hog Roast Supper**’ at St. Lawrence Arts Centre, South Walsham, featuring the choir Sine Nomine and Piano duo Bryan Ellum and Gordon Dodson. St. Lawrence’s has undergone extensive refurbishment and now has full facilities and car park.

Tickets £7.50 each available from the events co-ordinator.

OCTOBER

Saturday 13th at 2.30 p.m.

VENUE: St. Mary’s Duke Street, Norwich

Neil Collier from ‘**Priory Records**’ will give a talk on how CDs are recorded on location. Bring your money along with you. A selection of CDs will be on sale priced just £10 each, reduced for the day from £13.99! Bargains galore!

NOVEMBER

Sunday 25th at 3.30 p.m.

VENUE: Norwich Cathedral

‘**Evensong for St. Cecilia**’

DECEMBER No Meeting

Should you require any further information about these events please contact:

Mathew Martin, Events Co-ordinator on 01693 461996

Lifts can be arranged wherever possible through:

Sally Butcher, Transport Co-ordinator on 01693 747754

Gerald Gifford plays.....

25th May St. Mary Magdalene, Sandringham 7.30pm

Organ and Harpsichord recital of music with Royal associations. For the benefit of Tapping House Hospice, Snettisham.

26th May St Thomas, Earlham Road, Norwich 7.30pm

Organ and Harpsichord recital, to include performances of works by three contemporary Norfolk-based composers.

16th June Norfolk Organists' Association Early Keyboard Instrument Study Day at Thornham (see NOA events list for further information)

10th July St. Peter & St. Paul, Cromer 8.00 p.m.

Organ and Harpsichord recital

8th August St. Mary, Little Walsingham 8.00 p.m.

Organ recital. This will be the thirtieth recital given by Dr Gifford at St Mary's, and a CD is being released to coincide with the event

16th August St. Mary, Old Hunstanton 8.00 p.m.

Organ and Chamber Organ recital

20th August St. Andrew's Hall, Norwich 1.10 p.m.



On a Spring Note

Friday 11th May at 7. 30 p.m. in St. Margaret's Church, Felthorpe, Jane Berry - Electronic Organ, David Ward - Bass and Bryan Ellum - Piano

Wednesday 23rd May at 7. 30 p.m. in Wells Methodist Church. A programme of classical and light music featuring the new Johannus Opus 30 three manual digital organ recently installed by Cookes of Norwich presented by Bryan Ellum and J.S.B. (who I presume is not Johann Sebastian Bach!).

St. Thomas Church, Earlam Road, Norwich

2001 Concert Series

Saturdays at 7.30 p.m. Admission £4 Adults £2.50 - *£5 and £3

- 10th March *Claire MacArthur & Richard Duncan Johnson* - song recital
- 24th March *Timothy Patient* - organ recital
- 25th April (Wed) *Bure Valley Singers* director Ron Sallis - male voice choir
- 28th April *Wings of Song* director Audrey Yates - guest artist James Lilwall
- 19th May *Bellfolk of Honingham* director Michael Goodman - handbell music
- 26th May* *Dr. Gerald Gifford* - harpsichord works include music by three Norfolk composers and the premiere of a new work by Brian Lincoln
- 9th June *Kenneth Ryder* - popular organ recital
- 23rd June *Sine Nomine* director Ronald Watson
- 27th June (Wed) *David Dunnett* - organ recital
- 7th July* *Norwich Cathedral Girls' Choir* director Katherine Dienes
- 18th July (Wed) *Robin Jackson and Maureen McAllister* - organ duets
- 26th July (Thur) *Oliver Brett* - prizewinner Oundle Festival - organ recital
- 4th August* *South Norfolk Amateur Operatic Society* director Susan Booth
- 8th August (Wed) *Simon Lindley* Leeds Parish Church - organ recital
- 11th August *Martin Baker* - assistant Bradford Cathedral - organ recital
- 29th Sept *Jon Payne* - organ scholar Norwich Cathedral - organ recital

St. Andrews Hingham

Organ recitals

Saturdays at 7.30 p.m.

Admission free - collection towards Development Fund

10th March

Timothy Patient

7th April

Simon Bradshaw

5th May

Ronald Watson

19th May

Bryan Ellum & Jane Berry

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RSCM Events 2001

Sunday 17th June at 6. 30 p.m. The **Choral Festival Service and Presentation of Chorister Awards** will be held in the cathedral. The conductor will be Katherine Dienes.

Details and entry forms available from John R. Hudson 139 Cotman Fields, Bishopgate, Norwich NR1 4EP Tel: 01603 661437

